

galerie Transit

**in
Faculty Club
Leuven**

Cover: Allart Lakke, *Kokopilau*

Back cover: Luc Dondeyne, *Time of Sign*, 2019, oil on canvas, 150 x 150 cm, detail



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Faculty Club presents **contemporary art** in the historical framework of the beguinage of Leuven, selected by Galerie Transit, Mechelen. For all further information, you can contact the gallery, ask the frontdesk or use the QR-code underneath each artwork in situ.

10% of the proceeds go to the *J. De Wever fonds* for prostate cancer prevention.

15 March 2020 - 15 July 2021

Faculty Club

Groot Begijnhof 14, BE 3000 Leuven
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Artists

Virginie **Bailly**
Karel **Breugelmans**
Johan **Creten**
Luc **Dondeyne**
Wouter **Feyaerts**
Thomas **Huber**
Mehdi-Georges **Lahlou**
Allart **Lakke**
Jörg **Madlener**
Thomas **Raat**
Anne-Mie **Van Kerckhoven**
Jenny **Watson**

Galerie Transit was founded in 1988 in Leuven by Dirk Vanhecke and Bert de Leenheer. The gallery moved to Mechelen in 1998.

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Haakheid P05, 2019, oil & mixed media on canvas, 80 x 80 cm

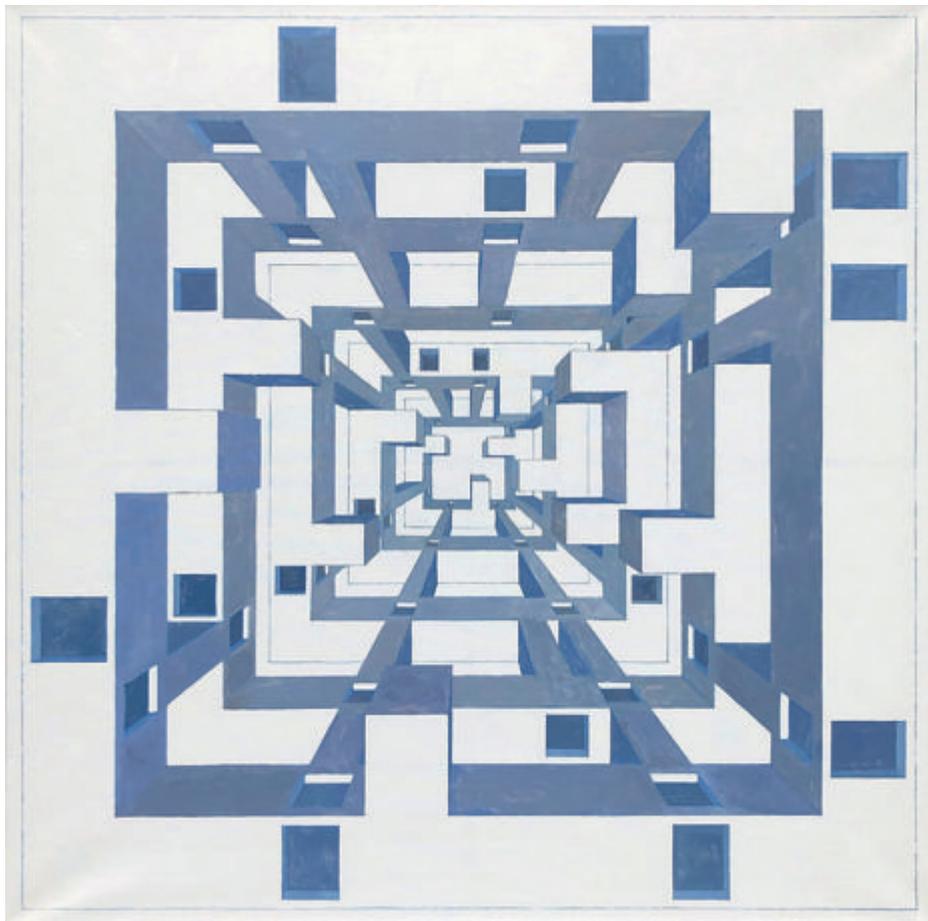


Zwik/Zwerm P 02 [Spot], 2019, oil & mixed media on canvas, 140 x 155 cm

Bailly has developed a multidisciplinary oeuvre that includes paintings, drawings, videos and installations related to the places where she works. She starts out from a direct observation of a fragmental environment that reveals traces of human presence. Photos, videos and sketches serve as a reminder. In her paintings and drawings there are still visible signs of a rare figurative element that appears in a constructive and organized chaos. Bailly aims for an interpretation of perception that is related to the layered multiplicity found in a compound eye.

... The intensity of energy arises in the between of the forms. Beauty does not lie in the forms, though they are indeed (but no more than) the necessary way towards it. It happens, actively in the between, the area between the forms. The location of beauty is in the uncertain between which again and again has to find an unpredictable way ... (Francis Smets)

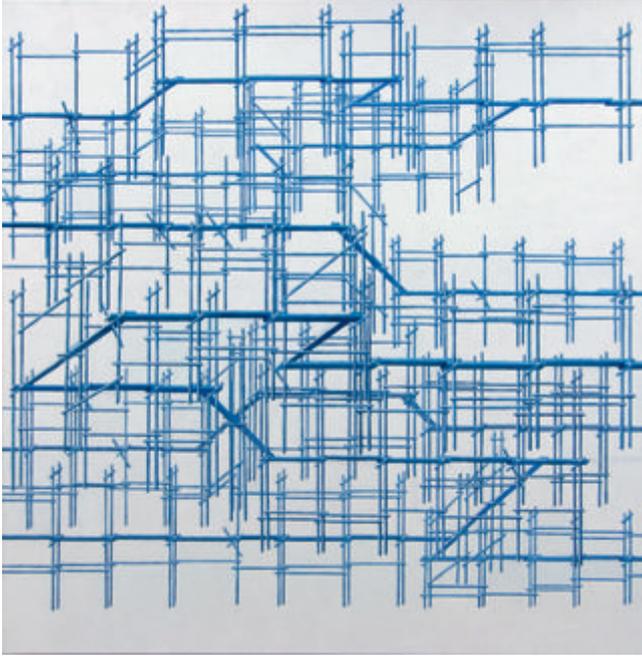
Karel Breugelmans
°1955, Geel (BE)



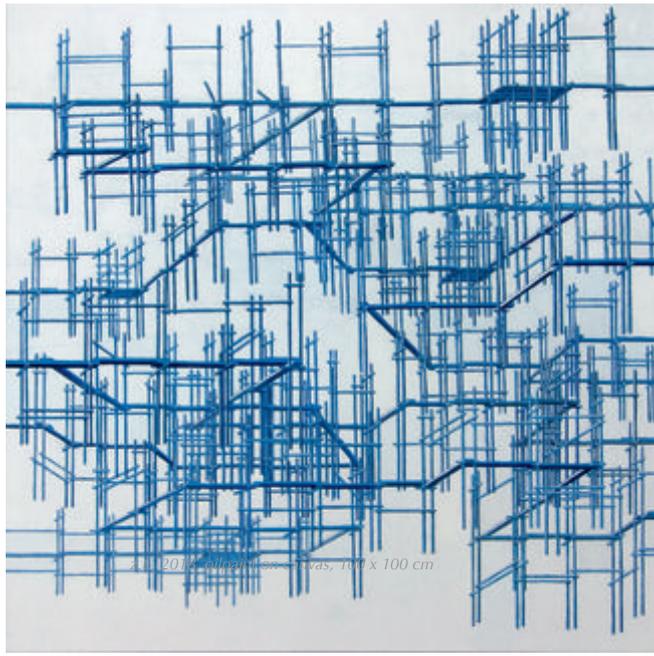
z.t., 2018, oil on canvas, 100 x 100 cm



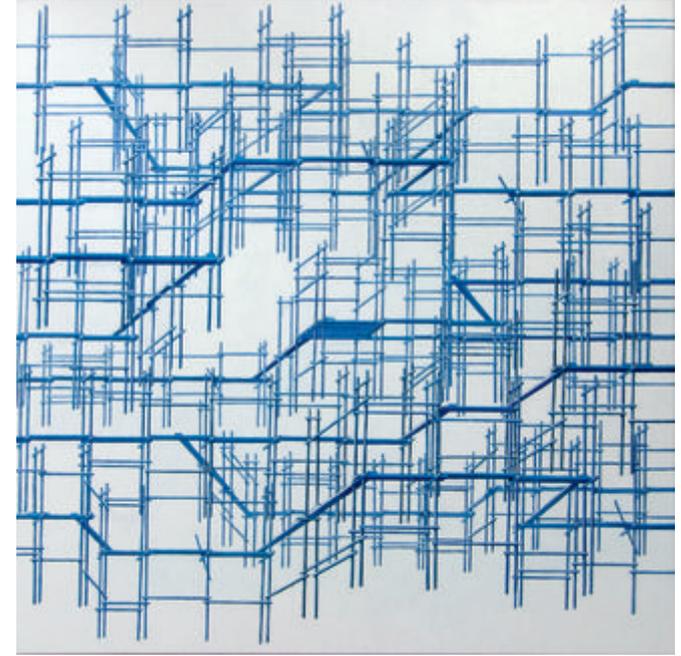
Constructie XXVI, 2015, cedarwood, inox, aluminium, 303 x 33 x 33 cm



z.t. [lines of thought 1], 2013, oil on canvas, 120 x 120 cm



z.t. [lines of thought 2], 2013, oil on canvas, 120 x 120 cm



z.t. [lines of thought 3], 2013, oil on canvas, 120 x 120 cm

Breugelmans shows us how the make-up of the world without the propaganda declarations of totalitarian strong-men could become a reality. Breugelmans' forms follow the more or less accidental team action of self-organisation rather than the principle of the party leader. (Christoph Tannert)

His work allows one to dream of 'something' that is far from the present world, without the pretension of claiming, as an artist, that art can improve the world. (Luk Lambrecht)

Johan Creten
°1963, Sint-Truiden (BE)

There are very few sculptors who have grasped, with so much relevance, the plasticity of Ceramics. An essential paradox, formal and narrative all at once, permeates Creten's work: a very powerful baroque treatment applied to classical shapes. In his early work, crude, popular imagery coexisted with an astonishingly beautiful and refined sensuality. In art as in man, Eros and Thanatos mingle in complex ways. (Ludovic Recchia)

Johan Creten demonstrates exquisite plasticity in a selection of works that display the diversity of his practice, from formidably precise sculptural shapes to the purest abstraction. Perhaps more than ever, the sensuality of this material and its immediate reference to sexuality allows the artist, through the hand's intelligence, to discuss questions beyond the art world, where social, singular and dreamlike reflections emerge. (Guillaume Benoit)

Ses sculptures se caractérisent notamment par un effet baroque, un émerveillement de la matière, une volupté des formes, une virtuosité de la finition qui confèrent au travail de Creten une dimension atypique, dont la richesse se niche, entre autres, dans le foisonnement des références culturelles dont attestent les titres des ses oeuvres. (Bernard Marcelis)

Pliny's Sorrow, 2010, bronze, lost wax casting, ed 1/3 of an ed. 3 + 1 AP
casting stamp, eagle stamp, signed, dated and numbered, 108 x 102 x 45 cm



Luc Dondeyne
 °1963, Genk (BE)

There are quite a few paradoxes in Luc Dondeyne's paintings.

On the one hand they're figurative, easy to read, and the images are directly derived from the recognizable reality that surrounds us. It's as if they want to please the spectator, because Dondeyne—at least at first sight—shows attractive people, sometimes partially undressed, who are either in a sort of holiday mood, or engaged in musing, posing, looking or carrying out everyday actions.

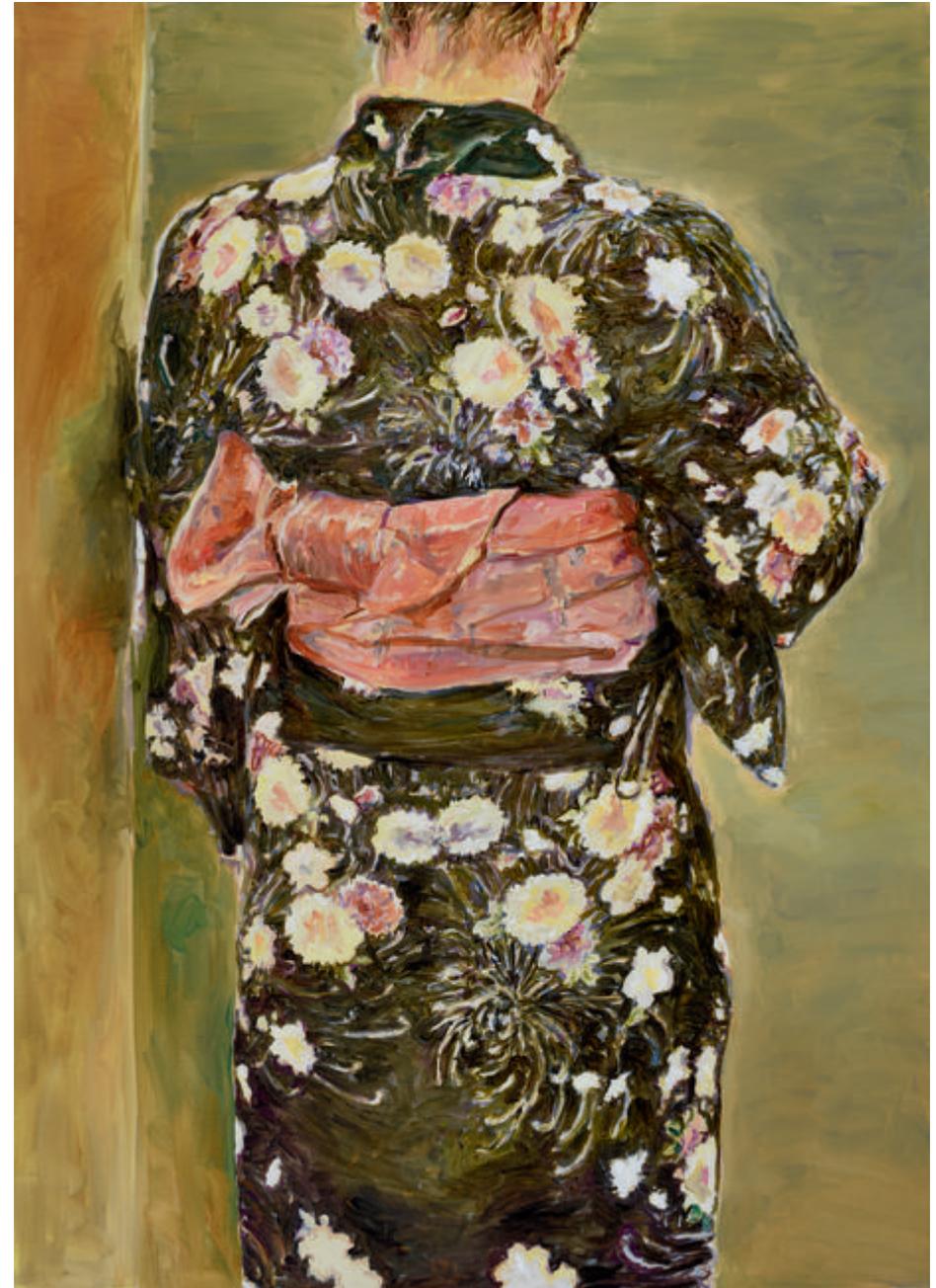
Yet, there's more to it than meets the eye at first sight. For example, the palette the artist uses, is rather odd, to put it mildly. In the work of, let's say the past decade, Dondeyne uses what I'd like to call 'intense colours'. One feels inclined to refer to an overexposed reality, but that's not really it. Neither—or at least not always—does Dondeyne paint scenes with a scorching sun. Nor does he use a contre jour technique to create sharp contrasts. (...) What we really see in these paintings is an intensified reality the painter engraves on our retina through the use of intense, sparkling, vibrant colours. Quite rightly some authors have pointed to the fact that Dondeyne continues the heritage of impressionism. He deliberately intensifies the palette of the impressionists and makes full use of the scientific understanding that colours are mixed in our brain.

His also goes beyond the famous stripe technique used by some impressionists. Often the stripes turn into waves and arabesques, or even small vortexes of paint. This results in an intense, slightly strange and alienating image that 'bites' into our gaze and because of the whirling brush strokes seems 'frozen' in an eternal movement... That, too, is of course a paradox.

[Eric Rinckhout]



Burning Sphere, 2019, oil on canvas, 75 x 75 cm



As You Like It, 2016, oil on canvas, 140 x 100 cm

LUC



DONDEYNE

Ophelia, 2017, oil on canvas, 100 x 270 cm

Wouter Feyaerts
 °1980, Brasschaat (BE)

Wouter Feyaerts uses an all but classical choice of sculptural material. His sculptures - which are mostly figurative and even anthropomorphic in nature - arise from found disposable materials that he assembles with the help of plastic tape in the most flashy colours into grotesque and almost caricatural figures. On a classical level of cultural-historical interpretation, Feyaerts' sculptures show strong references to underground comics, graffiti art, Disney and pop culture on the one hand, and on the other hand they sometimes seem almost to be inscribed in the modernist tradition of figurative sculpture from the middle of the last century. However, the difference between Feyaerts and his twentieth-century sources of inspiration lies in his humour. It seems as if he uses these cultural-historical references purely as a pastiche, as if he immediately wants to put this classical interpretation into perspective himself.

[Thibaut Verhoeven]

Feed the Flame, 2014, mixed media, 166 x 27 x 25 cm



Zonder Pardon, 2010, bronze & PU-lack, ed 2/7, 74 x 84 x 34 cm



Die Bibliothek, 1988, copper engraving ed. 77/120, 68 x 108 cm

Thomas Huber 88

This graphic work was published by *Les Amis du Centre Pompidou* in Paris. Printed and coloured by Pierre Brocher in Beaumont de Gatinas, on "Hahnemühle" copperplate paper. With dry stamp and the printer's stamp on the back.

"The collection of texts and images, bound in a substantial number of books, is conceived for the eye. Brought together and arranged, for the eye they are the memory of its talent, encourage trust in its ability of seeing. The library supplies a place for dealing with pictures. It is a refuge for pictures."
Thomas Huber, *Die Bibliothek* (The Library)

Mehdi-Georges Lahlou
 °1983, Les Sables d'Olonne (FR)

Lahlou doesn't restrict himself to any specific material or medium. He creates photographs, sculptures, installations, videos and performances. Born between different cultures (Moroccan-French), he is alert to all kinds of fundamentalism and questions different types of prevailing ideas, mainly on femininity-masculinity and Islam-Christianity. He uses rather trivial and – for a twentieth-century artist – traditional objects and symbols which he combines in a totally different context. This way he obtains very ambiguous but fascinating results.

Mehdi-Georges Lahlou's installations and performances are all about crossing limits, cultural and religious boundaries and literally challenging his physical limits... As Lahlou grew up in a mixed religious environment (with one parent Muslim and the other Christian), he experienced our multicultural and multiform society in his daily life. This is reflected in his work in a humorous, intelligent kind of way. (Karen Renders)



The Hourglass, 2015, verre et couscous, ed. 3 + 1 ap., 73 x 30 x 30 cm



Paradis Incertain, 2014, lambda print on dibond, ed. 3 + 1 ap., 120 x 120 cm

Allart Lakke
 °1961, Zeist (NL)

The work of Allart Lakke could be seen as an attempt to represent the grammar of the imagination. In all his work, Lakke manifests an urge to search between the lines or, when it comes to images, 'the images between the images'. What connects the images that mankind has produced since prehistoric times? Searching for and making visible an invisible syntax, an invisible skeleton around which the flesh of the existing images fits, is what gives direction to all of Allart Lakke's work. The consequence of this is that his work often actually looks like a skeleton: elementary, sober, but always clear - and therefore aesthetic.



Wrattenzwijn, 1982-2020, patinated brons, ed. 10, 43 x 73 x 21 cm



Ophelia, 2007-2017, dubbele woven Jacquard tapestry, coton, acryl & viscosefiber, ed. 3/3, 156 x 375 cm, realised in Dutch Textielmuseum Tilburg

Jörg Madlener
 °1939, Düsseldorf (DE)

Jörg Madlener studied architecture art and philosophy in Darmstadt, Frankfurt, Germany and in Antwerpen, Belgium. He was a private student of the painter Otto Dix. His work can be found at museums like the Guggenheim in New York, the Albertina in Vienna, and the Museum of Modern Art in Brussels among others. As a set designer for opera and theater, he worked for productions in Belgium, Holland, Germany and the United States. Madlener has taught in Art Schools and Universities in Germany and Belgium and privately in Northern Italy in the Dolomites, Abu Dhabi and in the United States. He represented Belgium in the biennales of Venice [1981] and Sao-Paolo [1983].



Die Freunde (Das Lied), 2008, egg tempera on linnen, 145 x 114 cm

Thomas Raat
 °1979, Leiderdorp (NL)



Lethal Label, 2008, C-print on aluminium, 100 x 150 cm, ed. 4 + 1 e.a. & 50 x 70 cm, ed. 10 + 3 e.a.

Dutch artist Thomas Raat's work is playful and highly critical, often using established works of art as starting points for his modification and regeneration. In his current exhibition 'MUMU: Malice and Misunderstanding' at SPACE, his thoughtful re-assessment of well known works by Barnett Newman, Mondrian and de Kooning/Rauschenberg reviews these works as symbols of Modernism heavy with years of critical thought bearing upon them. Here Raat discusses the exhibition and its distinctive feature as having been made on-site and with an implicit expectation of its viewers in the particular viewing space.

Sceptical about the possibility of creating a new work of art, Raat draws on art history for his works. The artist is the one who can manipulate the meaning of images from the past and at best give them new life. Raat's works ask questions about the interpretation of a work of art: what motivations an artist has to make a work of art and how the public receives that work of art. This field of tension in which works are created, given meaning, become famous, change meaning or even are destroyed is his terrain.



Through her use of self-portraiture, Watson places herself in everyday situations. While her canvases have over the years become minimal in style, they continue to be laden with meaning. She has always combined irony and poignancy to illustrate her viewpoint, at times menacing and at other times wistful.

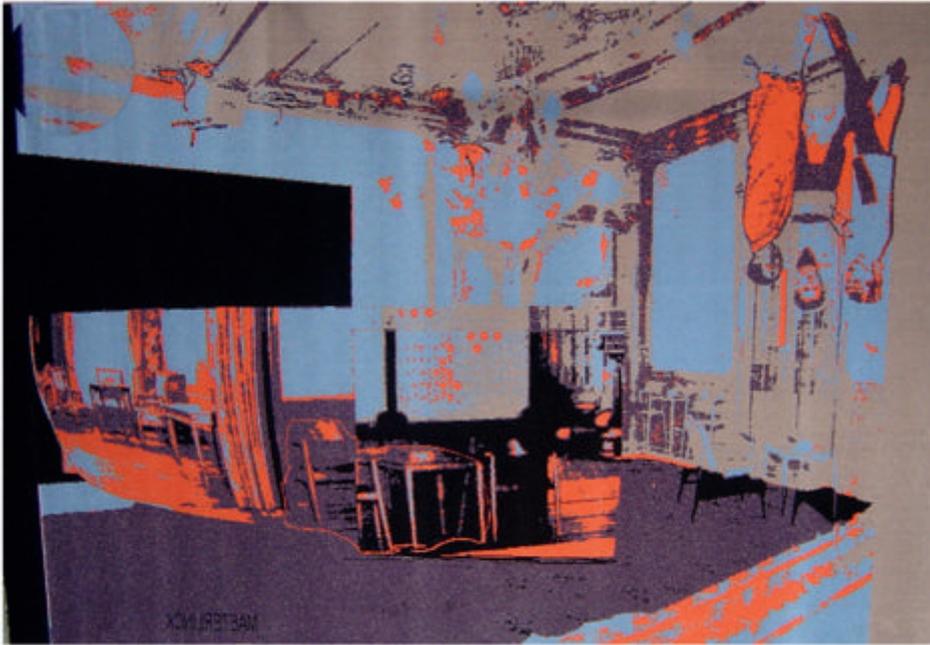
This work has far too many layers for that; an inner tension that takes psychological hold of the viewer and disarmingly questions him... Equally convincing is the episodic presentation of the figures, which, though independent, are part of a series of events that together form an autonomous whole. The monumentality of the visuals is countered by the anecdotalism of the text. The image as a static element and the text as an action, as a ritual in a symmetrical interaction. Word and image as if in a mirror and both as a mirror in the viewer. (Jan Hoet)

Walking the Dog [Rome], 2019, diptych, acrylic on italian wool, attached found glove, 140 x 180 cm



Garden of Eden, 2014, diptych, oil, acrylic, Japanese pigment rabbit skin glue on primed verivet striped shantung, 140 x 280 cm

Anne-Mie Van Kerckhoven
 °1951, Antwerpen (BE)



Maeterlinck - reverse, 2003, tufted carpet, 160 x 235 cm, ed 9/16

"I used the computer print *Maeterlinck -one of my 19 philosophical spaces-* as design for the carpet. The interior is one of the salons in my parental home that for decades served as a banquet hall for the wealthy bourgeoisie of Antwerp. We could hear and smell the festivities, that was part of our daily life. We lived as a family above this specific part of the party rooms. I hang from the ceiling, together with two girlfriends from a later stage in my life". [AMVK]

Anne-Mie Van Kerckhoven (also known as AMVK) is an artist of special complexity. She was born in Antwerp, where she still lives and works. Since the 1970's she has been active as a visual artist, graphic designer and performer. She has always been a pioneer - a female, collaborative, thoughtful forerunner in a male-dominated, market-oriented, visually obsessed art world - and should therefore be considered an artist for the future. AMVK's practice is truly interdisciplinary.

Pricelist of all artworks in the exhibition:



ANNA ARTAKER | CHRIS BAATEN | VIRGINIE BAILLY | PALLI BANINE
 | DANIEL BARROCA | ARNE BASTIEN | VIKA BEGALSKA | DANIEL
 BELLON | LUK BERGHE | WOLFGANG BETKE | ANNA UND BERNHARD
 BLUME | SERGEY BRATKOV | KAREL BREUGELMANS | JEAN-PIERRE
 BRUNEAUD | DAVID BYRNE | SARA CLAES | JOHAN CRETEN
 | CUMMINGS & LEWANDOWSKA | WALTER DAHN | DANNY DEVOS
 | PAUL DE GUZMAN | RAOUL DE KEYSER | PAUL DE VYLDER | LUC
 DONDEYNE | FRED EERDEKENS | BOGOMIR ECKER | WERNER FEIERSINGER
 | WOUTER FEYAERTS | CHRISTOPHE FLORÉ | ANDREAS FOGARASI
 | JAKOB GASTEIGER | PAUL GEES | JORIS GHEKIERE | PIETERJAN
 GINCKELS | MORITZ GÖTZE | HERVE GRAUMANN | DAVID HANCOCK
 | OTTMAR HÖRL | THOMAS HUBER | NIKITA KADAN | JOHANNES KAHRS
 | YAZAN KHALILI | KOCHSEISEN + HULLMANN | MEHDI-GEORGES LAHLOU
 | ALLART LAKKE | DIRK LARSEN | NIKOLAJ BENDIX SKYUM LARSEN
 | MARYSIA LEWANDOWSKA | BAUDOIN LUQUET | JÖRG MADLENER
 | KRIS MARTIN | CHRISTIAN MAYER | WOBBE MICHA | RUNE MIELDS
 | MAX MOHR | STEFFEN MÜCK | CHRISTA NÄHER | MARIUS NEDELCO
 | BOB NEGRIJN | MARCEL ODENBACH | ONNO S./ALLART L. | C. O. PAEFFGEN
 | PESCHKEN & VÖCKLER | SASHA PIRKER | TOM POLO | POROLON
 | PEDRO PORTUGAL | PORTUGAL+FELICIANO | THOMAS RAAT
 | NORBERT RADERMACHER | DOMINIQUE RAPPEZ | NEO RAUCH
 | JOHAN ROTTIERS | FIONA RUKSCHCIO | STIJN RUYSS | MICHAEL
 SAILSTORFER | STEPHEN SACK | RIIKO SAKKINEN | JUDITH SAMEN
 | MICHAEL SCHEFFER | MARC SCHEPERS | RIGO SCHMIDT | MEIKE
 SCHMIDT-GLEIM | PATRICK SCHREVEN | FABIAN SCHRÖDER | JOHAN
 SLABBYNCK | TON SLITS | ROBERT SUERMONDT | CHRISTOPHE
 TERLINDEN | FRANK THEYS | T.M.E. TILMAN | MARK TITCHNER
 | STEFANIE TROJAN | GEORGES UITTENHOUT | ANNELIES VANDERKLEUREN
 | STIJN VAN DORPE | PETER VAN EYCK | JAN VAN IMSCHOOT
 | HERMAN VAN INGELGEM | ANNE-MIE VAN KERCKHOVEN
 | CLAUDIA VAN KOOLWIJK | MARIJN VAN KREIJ | MARILOU
 VAN LIEROP | BRAM VAN MEERVELDE | FREDERIK VAN SIMAEY
 | STEFAAN VERMUYTEN | STEPHEN VERSTRAETE | KAI VÖCKLER
 | FRANK VOET | MICHAEL VOLKMER | KLAUS VOM BRUCH | MARY
 WATERS | JENNY WATSON | ROMAN WOLGIN | JOSEF ZUTELGTE

